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# QUARTERLY NEWS LETTER

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Ten Books for a Sciolist

by Jackson Burke

A Check-List of Club Keepsakes

1934-1953

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

&c. &c.

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## The Book Club of California

FOUNDED IN 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$12.00. Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Pictorial History of the Gold Rush*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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## Ten Books for a Sciolist

by Jackson Burke \*

**T**HE difference between a scholar and a sciolist is a matter of depth. Webster defines the latter as "one with superficial knowledge," which can be paraphrased, "a surface knowledge." On the premise that one can learn to swim and enjoy it without digesting Rachel L. Carson's *The Sea Around Us*, this bibliography is presented.

The lack of a basic understanding of the means and methods of putting images on paper is apparent in a large portion of the public, including, it is unfortunate, a large portion of the public that is in one way or another concerned with the production, distribution or consumption of this same printed material.

It is the purpose of this brief article to establish a simple means of developing the knowledge of how printing, as practiced today, came to be done as it is, and how it is done. This is, in effect, a

\*Executive of the Mergenthaler Linotype Company, Brooklyn, New York, and Editorial Board member of the *News-Letter*.

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syllabus for a course of ten hour-long sessions devoted to printing in an endeavor to give a surface knowledge to reasonably intelligent people who have not been exposed to the craft. Sciolists will be developed and if one or more tires of swimming on the surface and takes up diving, so much the better.

The ten books listed in this piece are fairly readily obtainable and certainly accessible. Too many are not of American origin. They require less than six inches of shelf space and their cost will average less than three dollars.

Printing is old in comparison with many of our present-day accepted necessities and young in comparison with other arts such as architecture, painting, and sculpture. It is necessary to know how old and how young in order to develop a perspective in this study and in order to evaluate what is good and tried and what is apt to be a phase of development. *Chronology of Books and Printing*(1) is a time-table and at the same time a guidebook. It enables one to become oriented in time and to establish related influences and events. The preface states, "Often the student desires glimpses of what was happening in the book-world as a whole at a given time." A "Conspectus of Type Design," Appendix B of this book is valuable in conjunction with the following two titles.

As this study must concern itself first of all with the *medium* of printing, type forms are important. How they came to be is equally interesting. *An illustrated History of Lettering and Writing*(2) establishes graphically the origin and refinement of our familiar alphabets. Capitals and lower case are traced and fixed in the form which served as the model for those who later made types. Also treated are the intermediate forms which resulted in the various national styles which are present today such as the Irish uncial and the German fraktur. This book is sparing in text but the emphasis is as it should be on "what is" and not "why is." It will be immediately apparent that this book, as well as each of those to follow, must be taken up in conjunction with its neighbors. It is necessary to establish a letterform but the typeform which has come down to us must be the ultimate objective.

Most of the available literature on types must be dull to the casual student of printing. The child who reported, "This book tells more about penguins than I care to know," reflects the attitude of most readers of Updike. Highly specialized books have

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become almost unobtainable and it has proved difficult to find a text suitable for this series. *Type Designs of the Past and Present*(3) is not new but it is still valid. There is additional material which the "sciolist" needs to stay afloat, and some of it will be found in the other titles. What the present work does is to establish firmly the source of our classic typefaces. These classics, it must be pointed out, have had a varied personality-rating through the years. Most come from the early decades of printing history and all are available today but they have had their ups and downs through intervening years.

The translation of a letterform into typographic material which can be used to impress an idea on to paper is admirably if briefly accomplished in *Type for Print*(4). The controversy over who first did it, Gutenberg or Coster, can be safely entrusted to the scholar. Printing is done today with type which is nearly identical to that used in the Fifteenth Century. The fact that machines are used to prepare this type is incidental. It is important, however, to know the measurements, the specifications, the range and the characteristics of our printing material. This small book covers the physical side of type very well. All the accepted techniques of composition are discussed; and at this point in the development of printing methods it is well to reflect that most of the material this book sets forth must be carried over into any new process.

Those who have come thus far with me have now an appreciation of the scope of the vast range of typographic material available to the printer of today. It is necessary at this point to introduce some direction so that chaos does not result from an indiscriminate use of this wealth of material. Builders work best under the direction of an architect, and architecture is founded on philosophical concepts of ways of living. In this area, we can be brief. Elaborate esthetic treatises are unnecessary. *First Principles of Typography*(5) is a most significant book in spite of its size. It is more than a credo, it is the Ten Commandments. Each additional reading freshens the spirit. Properly digested, it will make you a more discerning critic and a more worthy judge of printing.

Stanley Morison tells what must be done in order to avoid the barrier between reader and text. *Introduction to Typography* (6) shows how it is done. This and the preceding book, must be read

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together, for the first is principles which are revealed in the examples of the second. The partnership is a good one and is the same that produced the *Fleuron*, a series of seven volumes which awaits to reward the sciolist on his way to become a scholar. There are a number of other books which try to do what this one does. Any respectable collection on printing contains several. My own is full of titles that led me to believe that they offered what I wanted, but only Oliver Simon produced. Typography in this sense is Morison's classic definition. The major emphasis is on books but the principles are sound for any printing.

Not all printing is from type nor is all printing accomplished by the letterpress process. It is necessary for us to know wherein the various methods are each superior and what it is in their technique that fits each for a particular job. Each of our present production methods has a root in a fine arts process and thus much of this portion of our study is concerned with illustrative reproduction rather than textual. Of interest throughout, however, is what the process does to the letterform. We must maintain our relationship with the reader, first, last and always. *Processes of Graphic Reproduction in Printing*(7) covers thoroughly the three basic ways of putting an image on paper together with all the ramifications of each. Printing from a raised surface, from an incised or lowered surface and from a treated plane or level surface are more familiar to us as letterpress, gravure, and offset.

The production of any substantial piece of printed matter such as a book involves a co-ordination of many processes. Roughly, there are composition, printing, and binding with various combinations required in each department. The number of copies in an edition to a great degree determines the equipment which produces the book and may even determine the process used but there is only a difference of application of the same mechanical principle in all levels of production. *A Primer in Book Production*(8) gives in text alone an account of a complex industry in terms that will be readily understood by readers who are still afloat. From manuscript to packaged book, ready for a reader, the whole business is ticked off in order. By itself, the book is interesting and as an exposition of the material we have previously covered it is valuable.

Television and the radio have made it more necessary than

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ever for us to have newspapers in order that we may correct the misconceptions and apprehensions engendered by snatches of visual and auditory sensations from the air. We must be able to see for ourselves in non-transient black and white what was actually said or meant. It is normal for us to read a review of the play we saw or to read a speech we heard. We even want to know what the details were of some incident we may have witnessed. In short, the newspaper is here to stay and it is high time we learned something about it. *Newspaper Typography*(9) is not the book it should be, but it must suffice for it is all there is.

There is no more fascinating manufacturing process being performed in the world today than the production of your own newspaper. Various industries have been glamorized in *Fortune* and elsewhere but the publishing industry has grossly neglected the process to which it is inextricably joined. It is to Jackson's book that we must turn for the bare essentials of newspaper production and it will serve to acquaint us with the application of familiar printing principles in great volume and at tremendous speeds. It is the latter part of the book with which we are concerned. The typographical material is repetitive of the earlier texts in this series and it is only in the processes peculiar to the industry that we are concerned.

Nine modest works have been briefly touched upon. Number one was a time-table, a route map and number two treated the source of the basic ingredients. The third showed the adaptation of the raw material into a current form, while four was a table of weights and measures. Number five gave a philosophical pause; six applied five's principles. Number seven amplified the field, and eight and nine restricted it to those productions with which we are most familiar.

If you have read these books, you are not a printer but you can talk more easily to a printer and what is vastly more important, he can talk to you. You are aware of the scope and the limitations of what we know as the Graphic Arts. You should be somewhat humble and should most certainly enjoy more your constant, inevitable association with the printed word.

Presumptuous though it may be, a guide to diving concludes this syllabus. There are many bibliographies of printing ranging from the three-volume Bigmore and Wyman of 1884 to *One Hun-*

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dred Books about Bookmaking by H. Lehmann-Haupt, 1949. Nearly all of the books listed contain a reference to sources. *Sources of Information in the American Graphic Arts*(10) has been selected because it is current and somewhat more than a bibliography. In addition to books, periodicals, and journals, other listings give organizations and institutions from which information may be obtained. It thus may lead an ambitious sciolist into whatever phase of the field he wishes to explore whether it be esthetic, economic, or technical.

Although many of these books may already be in The Book Club of California Library, the full list has been given by the author of this piece in order that they may be retained and consulted as a unit.

## THE BOOKS

1. CHRONOLOGY OF BOOKS AND PRINTING. *By David Greenhood and Helen Gentry. Revised edition. New York, Macmillan, 1936. (186 pages, \$3.00).*
2. AN ILLUSTRATED HISTORY OF LETTERING AND WRITING. *By Jan Tschichold. London, Zwemmer, 1947. Issued in this country by Columbia University Press, 1952. (72 pages, \$4.00).*
3. TYPE DESIGNS OF THE PAST AND PRESENT. *By Stanley Morison. London, The Fleuron, 1926. (70 pages, \$5.00).*
4. TYPE FOR PRINT. *By David Thomas. Second edition, revised. London, J. Whitaker, 1947. (144 pages, \$1.75).*
5. FIRST PRINCIPLES OF TYPOGRAPHY. *By Stanley Morison. New York, Macmillan, 1936. (29 pages, \$.50).*
6. INTRODUCTION TO TYPOGRAPHY. *By Oliver Simon. Cambridge, Harvard, 1950. (137 pages, \$3.00).*
7. PROCESSES OF GRAPHIC REPRODUCTION IN PRINTING. *By Harold Curwen. New York, Oxford, 1947. (143 pages, \$3.50).*
8. A PRIMER IN BOOK PRODUCTION. *By Frank B. Myrick. Second printing. New York, Bookbinding and Book Production, 1946. (95 pages, \$1.00).*
9. NEWSPAPER TYPOGRAPHY. *By Hartley E. Jackson. Stanford, Stanford University Press, 1946. (178 pages, \$2.75).*
10. SOURCES OF INFORMATION IN THE AMERICAN GRAPHIC ARTS. *By George J. Mills. Pittsburgh, Carnegie Press, 1951. (70 pages, \$2.00).*

# A Check-List of Club Keepsakes

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THE current Keepsake series is the seventeenth to be published by the Club. Two of the former sets are incomplete: *California on Canvas*, with eight published parts; and *Guardians of the Pacific*, with only three of the planned six parts published. These were war casualties.

We have a few complete sets of the last two series, *Pioneer Western Playbills*, and *Attention, Pioneers!* All others are incomplete or out-of-print entirely. In the following list, out-of-print items are preceded by an asterisk. The printers' names are in parentheses. The price of parts still on hand is 50c each. Slipcases may be ordered for any of the earlier series.

## THE CALIFORNIA MINING TOWNS: 1934.

*Reproductions of twelve early lithographs, with brief historical texts by Oscar Lewis.*

- \*Title-page and map of Gold Region (Eucalyptus Press)
- \*Sonora (Johnck & Seeger)
- \*Sutter's Mill (The Windsor Press)
- \*Downieville (The Grabhorn Press)
- \*Auburn (Schwabacher-Frey Company)
- \*Shasta (Frank McCaffrey)
- \*Nevada (University of California Press)
- \*Jackson (The Metropolitan Press)
- \*Grass Valley (Stanford University Press)
- \*Angel's Camp (Ward Ritchie Press)
- \*Placerville (Santa Ana Junior College)
- \*Columbia (Schwartz & Co.)
- \*Scott's Bar (Knight-Counihan)

## THE LETTERS OF WESTERN AUTHORS: 1935.

*Facsimile letters of twelve Western authors, with comment by contemporary writers.*

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- \*Title-page with foreword by Oscar Lewis (The Archetype Press)
- \*George Sterling. Comment by Robinson Jeffers (The Grabhorn Press)
- \*Bret Harte. Comment by George R. Stewart (The Windsor Press)
- \*Frank Norris. Comment by Franklin Walker (Johnck & Seeger)
- \*Richard Henry Dana. Comment by James D. Hart (Ward Ritchie Press)
- \*John Muir. Comment by Charles Keeler (Schwartz & Company)
- \*Henry George. Comment by Howard Jay Graham (Taylor & Taylor)
- \*Joaquin Miller. Comment by Juanita Miller (Bruce McAllister & Grant Dahlstrom)
- \*Josiah Royce. Comment by B. H. Lehman (University of California Press)
- \*Mark Twain. Comment by C. E. S. Wood (John Henry Nash)
- \*Clarence King. Comment by Francis P. Farquhar (The Plantin Press)
- \*Edward Rowland Sill. Comment by Aurelia Henry Reinhardt (Eucalyptus Press)
- \*Jack London. Comment by Charmian London (Gregg Anderson)

### CALIFORNIA LITERARY PAMPHLETS: 1936.

*Six pamphlets by Western writers of the past, with forewords by contemporary authors.*

- \*Over an Absinthe Bottle by W. C. Morrow. Foreword by Charles Caldwell Dobie (The Grabhorn Press)
- \*Poems by Nora May French. Foreword by Sara Bard Field (The Archetype Press)
- Selections from Prattle by Ambrose Bierce. Foreword by Joseph Henry Jackson (The Windsor Press)
- An Itinerant House by Emma Frances Dawson. Foreword by Paul Jordan-Smith (Ward Ritchie Press)
- \*Afoot to Yosemite by John Muir. Foreword by Aurelia Henry Reinhardt (Eucalyptus Press)
- A Night in Wingham by Bret Harte. Foreword by Idwal Jones (Plantin Press)

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### CONTEMPORARY CALIFORNIA SHORT STORIES: 1937.

*Six stories by California authors, each with a foreword by the author.*

- \*The Hold-Up by Stewart Edward White (Johnck & Seeger)
- \*A Murder at the Dome by Gelett Burgess (University of California Press)
- \*The Crystal Ball by Charles Caldwell Dobie (John Henry Nash)
- \*The Foghorn by Gertrude Atherton (The Grabhorn Press)
- \*Pepe by James Hopper (Ward Ritchie Press)
- \*His Wife Could Eat No Lean by Ruth Comfort Mitchell (Plantin Press)

### COAST AND VALLEY TOWNS OF EARLY CALIFORNIA: 1938.

*Reproductions of twelve early lithographs, with brief historical texts.*

- \*San Francisco. Text by Douglas S. Watson (Crocker-Union)
- \*Monterey. Text by George L. Harding (The Archetype Press)
- \*Sacramento City. Text by Caroline Wenzel (The Grabhorn Press)
- \*Santa Barbara. Text by Edith M. Coulter (Wallace Kibbee & Son)
- \*Santa Cruz. Text by George Tays (John Henry Nash)
- \*Los Angeles. Text by J. Gregg Layne (Ward Ritchie Press)
- Marysville. Text by Earl Ramey (Johnck & Seeger)
- Stockton. Text by George Ezra Dane (The Windsor Press)
- Crescent City. Text by Fulmer Mood (Taylor & Taylor)
- Benicia. Text by Rosalind A. Keep (Eucalyptus Press)
- San Diego. Text by Franklin Walker (Plantin Press)
- San Jose. Text by Mrs. Fremont Older (The Gillick Press)

### SIX CALIFORNIA TALES: 1939.

*Six pamphlets, with biographical sketches of the authors by Oscar Lewis.*

- \*The Gentleman in the Barrel by Chester Bailey Fernald (The Archetype Press)
- \*The Case of Summerfield by W. H. Rhodes (The Windsor Press)
- \*Orso by Henry Sienkiewicz. Foreword by Carey McWilliams (Ward Ritchie Press)
- \*The Trumpet Comes to Pickeye by Joseph T. Goodman (The Grabhorn Press)
- The Ape and the Idiot by W. C. Morrow (Johnck & Seeger)
- My Day in the Wilderness by Helen Hunt Jackson (John Henry Nash)

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### PACIFIC ADVENTURES: 1940.

*Six pamphlets, each containing a narrative of an early explorer of the Pacific area. Forewords by Earle E. Weller.*

- \*The King of California, Drake (The Archetype Press)
- \*A Description of the Southernmost Parts of California, Shelvocke (The Grabhorn Press)
- The Wreck of the Wager, Byron (The Windsor Press)
- The Sack of Monterey, Corney (Schwabacher-Frey)
- \*The Manilla Galleons, Anson (Ward Ritchie Press)
- The Death of Captain Cook, Cook (Eucalyptus Press)

### CALIFORNIA ON CANVAS: 1941.

*Twelve folders, each containing a reproduction, in color, of an early California scene drawn by a contemporary artist. The entire series was designed and printed by the Grabhorn Press. (Only eight of the twelve folders originally planned were published.)*

- Custom House, Monterey
- River Bridge, Sacramento
- Steamer Cornelia
- \*Telegraph Hill, San Francisco
- \*Yerba Buena
- \*High Flume, Tunnel Hill
- \*San Diego Mission
- \*Sutter's Fort

### GUARDIANS OF THE PACIFIC: 1942.

*Six pamphlets, each characteristic of the literature and national spirit of a nation bordering upon the Pacific. (Only three of the six pamphlets were published.)*

- \*Romance of the Swag by Henry Lawson. Foreword by James Johnson (The Windsor Press)
- Tales and Parables of Old China, translated by Lin Yutang. Foreword by Wallace Kibbee (Wallace Kibbee & Son)
- Cartagena by Armando Solano. Foreword by Aurelia Henry Reinhardt (Eucalyptus Press)

### A CAMERA IN THE GOLD RUSH: 1946.

*Twelve folders, and title-page, containing photographs of Pacific Coast towns, camps, and mining operations of pioneer days. Edited, with texts,*

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by Edith M. Coulter and Jeanne Van Nostrand. The entire series was designed and printed by Taylor & Taylor.

- \*Title-page with photograph of Gold Rush photographer, Robert H. Vance, and his staff
- \*Mare Island Navy Yard
- Sacramento Flood
- Coloma
- \*Forest Hill
- \*Mining on the American River
- \*Riverside Camp (Maine Bar)
- \*Freighting over the Sierra
- \*Swan's Station
- \*Silver City
- \*Gold Canyon: Gateway to the Comstock
- \*Virginia City
- Nevada Fall, Yosemite. Text, on photography of period, by Ansel Adams

### THE CALIFORNIA POETRY FOLIOS: 1947.

Twelve folders, each designed by a different private press and each presenting a poem by an eminent California poet with commentary by the author. Theodore M. Lilienthal, editor.

- Ballade of Fog in the Cañon by Gelett Burgess (The Quercus Press)
- From the Golden Gate Bridge by Stanton A. Coblenz (Aucune Press)
- At the Stevenson Fountain by Wallace Irwin (Platen Press)
- Long View by Genevieve Taggard (Aquarius Press)
- Letter to California by Marie de L. Welch (Pioneer Hand Printing Society of La Cañada)
- \*After This, Sea by Josephine Miles (The Hart Press)
- The Hangar at Sunnyvale by Janet Lewis (Masque Press)
- To the Holy Spirit by Yvor Winters (Bertram Johnck at the Toyon Press)
- \*The Children's Orchard by Muriel Rukeyser (Greenwood Press)
- Winter Rain by Hildegarde Flanner (Eucalyptus Press)
- Folk Sculpture by Donald Weeks (The L-D Allen Press)
- \*Natural Music by Robinson Jeffers (The Quercus Press)

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### LETTERS OF THE GOLD DISCOVERY: 1948.

*Twelve numbers bearing on events in California during the months immediately preceding the Gold Rush. Letters were reproduced in facsimile by the Stanford University Press, and each folder is designed and printed by a different California private press. George P. Hammond, editor.*

Sutter to McKinstry. Text by Caroline Wenzel (Aucune Press)

\*The Sutter-Marshall Lease With The Yalesumney Indians For Monopoly Of The Gold-Bearing Lands. Text by Charles Olson (The L-D Allen Press)

Sutter to Leidesdorff. Text by George P. Hammond (Eucalyptus Press)

Edward C. Kemble to John S. Hittell. Text by George L. Harding (Greenwood Press)

Thomas O. Larkin to Governor R. B. Mason. Text by Rodman W. Paul (Ward Ritchie Press)

\*W.D.M. Howard of San Francisco to B. T. Reed of Boston, 1848. Text by Robert G. Cleland (Bertram Wood Johnck at the Toyon Press)

Consul Thomas O. Larkin to Secretary of State James Buchanan. Text by Reuben L. Underhill (Aquarius Press)

Letter of Captain J. L. Folsom to the Secretary of the National Institute at Washington, D.C. Text by Neal Harlow (Ted Anderson and Albert Sperisen at the Toyon Press)

Letter of Ebenezer Larkin Childs from Washington, D.C. to Thomas O. Larkin, Monterey, California. Text by Robert J. Parker (The Quercus Press)

Rodman M. Price, New York, to Thomas O. Larkin, Monterey, California. Text by Joseph Henry Jackson (Richard J. Hoffman)

\*A letter from Stephen Reynolds of Honolulu to Thomas O. Larkin of San Francisco, November 1848. Text by Adele Ogden (The Hart Press)

Robert Semple of Benicia City to Thomas O. Larkin at Monterey. Text by Oscar Lewis (Greenwood Press)

### CALIFORNIA CLIPPER CARDS: 1949.

*Twelve folders, each containing a reproduction, in color, of a card announcing the sailing of a "clipper" ship. Facsimiles and folders were printed by the Grabhorn Press. John Haskell Kemble, editor.*

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“Reporter”	*“Pauline”	“Silas Fish”	“Grace Darling”
*“Fleet-Wing”	“Lookout”	“St. Charles”	“Garibaldi”
“Ontario”	“Ericsson”	“Ivanhoe”	“Commodore”

### BONANZA BANQUETS: 1950.

*Twelve folders, each containing a reproduction of an early California menu. Facsimiles and folders were printed by Anderson & Ritchie. Joseph Henry Jackson, editor.*

The menu of a welcome-home dinner given to Lieutenant James W. Carlin, U.S.N. by his friends of the Bohemian Club in 1889 at which Rudyard Kipling was present. Commentary by Joseph Henry Jackson.

The dinner menu of the Palace Hotel, San Francisco, on the evening of Wednesday, September 10, 1879, together with a list of their wines. Commentary by Lucius Beebe.

\*The menu of a complimentary banquet to Hon. Anson Burlingame and the Chinese Ambassadors at the Lick House, San Francisco, Tuesday, April 28, 1868. Comment by Oscar Lewis.

The menu of the sixth annual dinner of the San Francisco Medical Benevolent Society at the Baldwin on Saturday, January 31, 1880. Commentary by Salvatore Lucia.

\*The menu of a journalistic and typographical banquet at the French Rotisserie, Virginia City, Nevada, on March 23, 1879. Commentary by Phil Townsend Hanna.

\*The bill of fare and wine list of the St. Francis Hotel, San Francisco, for Saturday, January 19, 1950. Commentary by Lawton Mackall.

The menu of a luncheon given for the President of the United States, Benjamin F. Harrison, at Sutro Heights on April 27, 1891. Commentary by Lindley Bynum.

The menu of a banquet for the Grand Commandery of California Knights Templar at the Occidental Hotel on Tuesday, October 18, 1864. Commentary by M. F. K. Fisher.

\*The bill of fare for the Pacific Mail Steamship, “Tennessee,” for November 23, 1851. Commentary by Robert O’Brien.

\*Free lunch and commercial lunch menus of the Palace of Art, San Francisco. Commentary by Francis Lewis Gould.

\*Programme and bill of fare for Midway Plaisance Cafe and Vaudeville Theatre, week of July 3, 1899. Commentary by Henry Perry.

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\*Table d'Hôte menu and music program for Blanco's, November 7, 1907. Commentary by Ruth Teiser.

## PIONEER WESTERN PLAYBILLS: 1951.

*Twelve folders, each containing a facsimile of an early Western theater program. Facsimiles and folders were printed by the Westgate Press. Frank L. Fenton, editor.*

A performance of *Camille* with Julia Dean Hayne at the Forrest Theater, Sacramento, November 17, 1857. Commentary by Frank L. Fenton.

A performance of *Mazeppa* with Adah Isaacs Menken at McGuire's Opera House, San Francisco, August 27, 1863. Commentary by Ruth Comfort Mitchell.

The appearance of Lotta in *Little Nell and the Marchioness* during the week of August 24, 1879, at Baldwin's Theater, San Francisco. Commentary by Donald C. Biggs.

The grand opening of the California Theater, San Francisco, January 18, 1869. Commentary by Oscar Lewis.

The appearance of Laura Keene in *London Assurance* at the Sacramento Theater, Sacramento, April 21, 1854.

A performance of *As You Like It* with Annette Ince and Junius Brutus Booth, Jr. at the Forrest Theater, Sacramento, May 28, 1857. Commentary by Margery Bailey.

A performance at Topliffe's Theater, Virginia City, Nevada, September 22, 1862. Commentary by William C. Miller.

The first American performance of *La Boheme* at the "New" Los Angeles Theater, Los Angeles, October, 1897. Commentary by Howard Swan.

The first dramatic presentation in San Francisco—*The Wife, A Tale of Matua*—at the Eagle Theater, January 16, 1850. Commentary by Robert O'Brien.

The first performance on the Pacific Coast of *H.M.S. Pinafore* with Alice Oates, Bush Street Theater, San Francisco, December 23rd, 1878. Commentary by Reginald Allen.

Farewell complimentary testimonial to Stephen Massett, "Jeems Pipes, of Pipesville," Platt's Music Hall, San Francisco, California, October 7, 1867. Commentary by Innis Bromfield.

The appearance of Lola Montez at the American Theater, San Francisco, June 2, 1853. Commentary by Robert Hunt.

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### ATTENTION, PIONEERS!: 1952.

*Twelve folders each containing a facsimile of a rare California broadside or poster. The entire series designed and printed by the Greenwood Press. Oscar Lewis, editor.*

Zamorano's announcement of the establishment of California's first printing press. Comment by George L. Harding.

S.F. Town Ordinance, 1847, designed to discourage sailors from deserting their ships. Comment by Carroll D. Hall.

Black Bart, "The Po8," confidential circular describing exploits of the noted stage robber. Comment by Joseph Henry Jackson.

To California in '49, announcing the departure of the Boston schooner *Civilian* for the gold fields. Comment by Carl I. Wheat.

Sacramento Proclamation urging citizens to cooperate in founding the first city government in 1849. Comment by Caroline Wenzel.

Eliza Farnham's Bride-Ship, an 1849 circular inviting young women of the East to go to California. Comment by David Magee.

Doctor Cooper Replies, a relic of a medical feud that amused San Franciscans in 1858. Comment by Frances T. Gardner.

S.F.'s First Admission Day, Ode composed by Mrs. E. M. Wills and sung at Portsmouth Plaza, October 29, 1850. Comment by Oscar Lewis.

The Flight of the Avitor, San Franciscans of 1869 view airship that really flies. Comment by Walter J. Held.

A Bargain in Babies, an example of the uninhibited advertising of the 1850s. Comment by Innis Bromfield.

Birth of a Metropolis? announcing the founding of a new supply center for the northern mines. Comment by George P. Hammond.

On the sale of Liquor to Indians, Proclamation of Governor Mason, dated November 29, 1847. Comment by Robert G. Cleland.

### PICTORIAL HUMOR OF THE GOLD RUSH: 1953.

*Twelve folders, each containing a reproduction of a humorous drawing of the period. Entire series designed and printed by the Grabhorn Press. Carl I. Wheat, editor. (Four parts issued to date.)*

Introductory letter from Carl I. Wheat.

The Miner's Ten Commandments. Comment by Caroline Wenzel.

# The Book Club of California

The Gold Rush Elephant. Comment by Nat Schmulowitz.  
Off for California. Comment by Jane Grabhorn.  
Penny Postcards of the Gold Rush. Comment by Paul Speegle.

## ¶ Notes on Publications

*John A. Sutter and John Bidwell, Four Unpublished Letters By and About these Associates in California's History*, the first 1953 Club publication, will be available shortly. The book will be designed and printed at the Colt Press and will carry an introduction by Jane Grabhorn.

The second 1953 publication, *Reglamento Provisional para el Gobierno Interior de la Alta California*, arrangements for which have now been completed, is to be a facsimile edition of the first book printed in California by Agustin V. Zamorano at Monterey, 1834. It will contain a translation into English and an introduction by George L. Harding, authority on early California printing. The publication date has been set for early Fall.

For several years, the Club has offered to its members a book of unusual importance and interest at the end of the year, often referred to as the "Christmas book." This year will be no exception. There is in preparation *Physiologus, the Very Ancient Book of Beasts, Plants and Stones*, translated from Greek and other languages by Professor Francis J. Carmody of the University of California. It is being designed, printed, and illustrated by Mallette Dean, and will be one of the most distinguished books published by The Book Club. For fuller description, see the Spring issue of the *News-Letter*.

## ¶ Gifts to the Library

SINCE THE LAST issue of the *News-Letter*, the Club Library has received some very valuable additions. From Norman Strouse of Michigan we received a Kelmscott Press item, William Morris' *The Wood Beyond the World*, one of 350 copies printed in Chaucer type, in 1894, and bound in vellum by the Doves Bindery. Mr. Strouse also sent two Doves Press items: Tennyson's *Seven Poems and Two Translations*, one of 325 copies printed in 1902, and bound in vellum at the Doves Bindery; and Cobden-Sanderson's *The Ideal Book*, likewise in vellum.

Also from Mr. Strouse, certainly our most generous contributor this quarter, came *Memorials of C.H.O. Daniel with a Bibliography of the Press, 1845-1919*, printed on the Daniel Press at the Bodleian Library in 1921. It is one of 500 copies. He also sent two Daniel Press items: *Songs*, by Margaret L. Woods, one of 200 copies printed in 1896 (this is enclosed in a slipcase); and Robert Jones' *The Muses Gardin for Delights*, one of 130 copies printed in 1901, bound in vellum.

We were delighted to receive from Edgar M. Kahn *Andrew Smith Hallidie, A Tribute to a Pioneer California Industrialist*, written by the donor and with a foreword by Carl I. Wheat. The book was printed by Lawton Kennedy.

Ted Freedman has printed an unexpurgated edition of his *The Nonpareil & the Fly Trap*, previously published, in part, in the Arundo Press' *Far Afield* and

## Quarterly News Letter

in *Hoja Holante* of the Zamorano Club. It has just arrived and we note fourteen different ampersands in the titles on the fourteen separate pages and a warning to "filthy proofreader hands" in the colophon.

Not as new but equally welcomed is *Odds & Ends*, written and printed by Herbert & Peter Fahey in 1950, and presented to the Club by the author-printers. This is a delightful little book that is just what it states to be, "a conglomerate presentation of facts & fancy." It goes on our reference shelf for members who want to know about "type lice," leather, the library of the Temple of the Tooth in Kandy, Ceylon, or the marble stone of the *Gilroy Advocate*, California.

Oscar Lewis has presented the Club with a bound copy of *West Virginia Inspirations for Printers—1950, 1951, 1952* and a file of *La Biblio filia* for the year 1937. This is printed in Rome and is an interesting addition to the Club's files of *Le Courier Graphique*, printed in Paris and sent to us by M. René de Messières; *Typographica*, printed in London and sent to us by Robert Reid; *The Book Collector*, printed in London and sent to us by Thomas J. Porro; and *Design and Paper*, a New York publication sent to us by the editor, P. K. Thomajan.

### Exhibit of Hand-Bound Books by Mrs. John I. Walter

WHEN THE California Palace of the Legion of Honor held an exhibition, during April, of hand-bound books by Florence Walter (Mrs. John I. Walter) the bibliophiles had an opportunity to enjoy a remarkable collection. The thirty-four selected bindings represented a beauty of design and a masterful skill. Books of varied character of subject matter and from such presses as the Doves, Golden Cockerell, F. L. Schmied and Grabhorn demanded an unusual creative ability. The interpretation of the spirit of each one through either the color of the binding leather, the rhythmic forms of the mosaics or the lines of the gold tooling is impressive and exciting.

Florence Walter has created bindings belonging to the live creative current of our time. No details of "prettiness" or over-elaboration detract from the structural strength. The choice materials have been handled with superb craftsmanship.

It is impossible to do justice to Florence Walter's bindings with descriptive words. Each one has a particular charm and interest. But from a personal viewpoint, the following are among the favorites: *Renoir, Paul Bonet, Into the Night Life, Le Cahier de Braque, M'Liss, Sand Paintings of the Navajo Shooting Chants, Macaulay Lbter, Divers Jeux Rustiques* and *Ulysses*.

Only seventeen years ago, Mrs. Walter began studying bookbinding with Herbert and Peter Fahey. She continued with Belle McMurtry Young to perfect her technique and develop her approach to the French school of design. Without doubt her work would amaze the French binders who depend upon the skill of several experts in completing comparable bindings. Florence Walter has worked alone and with incredible energy, doing all the designing, forwarding and finishing.

Although this has been Florence Walter's first "one woman" show, her bindings have been exhibited at the following: The Book Workers' Guild, Grolier

# The Book Club of California

Club and Princeton University, N. J., the Golden Gate International Exposition and the San Francisco Women Artists, S. F. Two of her most recent bindings, Paul Eluard's *Le Dur Desir de Durer* illustrated by Marc Chagall, and Charles Dickens' *Christmas Carol* from the Grabhorn Press, will be shown with the Designer-Craftsmen, U. S. A. 1953. There will be a regional exhibition at the San Francisco Museum of Art from May 15 through June 7.

## ¶ Printing: Uninhibited—An Exhibition

*Printing: Uninhibited—An Exhibition of Work Done in Barns, Cellars, Bedrooms, Attics, and Other Unlikely Places* will be sponsored by the Society of Printers, a well-known group in Boston. Gathered and arranged by Dorothy Abbe of Hingham, Massachusetts, and Jackson Burke, of Brooklyn, New York, the show will contain the work of people active in all walks of life, who have found pleasure in printing.

“Whether your text produced the printing or the printing produced the text, if the doing was fun, you’re eligible,” taken from the call for participation sent out recently to nearly 200 known and unknown part-time printers, sets the tone of the show.

Gathered from all sections of the country, and representing the work of professional and amateur alike, this unusual collection of printed material will be displayed during August and September at the Boston Public Library, and during October at the New York Public Library; and now our Club’s Exhibition Committee is planning to bring this important show to San Francisco later in the year.

At the conclusion of its public appearances, it is hoped that the entire collection will be deposited in the Fine Printing Collection of the New York Public Library.

Western printers are very well represented in the exhibit; a review of the collection will be included in a subsequent issue of the *News-Letter*.

## ¶ Special Meeting

A SPECIAL MEETING of The Book Club of California will be held in the Club’s office, 549 Market Street, San Francisco, on Tuesday, July 7, at 11:30 a. m. Purpose of the meeting is the amendment of the Club’s *Constitution and By-laws*.

ELIZABETH DOWNS, *Secretary*

## ¶ Elected to Membership

*The following have been elected to membership since the Spring issue of the News-Letter:*

MEMBER	ADDRESS	SPONSOR
Henry H. Clifford	Los Angeles	Carl I. Wheat
E. R. Shapiro	New York	Lawton R. Kennedy
Noel C. Stevenson	Yuba City	Mrs. Elizabeth Downs
Willis G. Watrous, M.D.	San Jose	Howard Willoughby
Walter Muir Whitehill	Boston, Massachusetts	George L. Harding
University of Minnesota	Minneapolis, Minnesota	Mrs. Elizabeth Downs

# Quarterly News Letter

## ¶ Exhibition Notes

CURRENTLY the Club is sponsoring a comprehensive exhibition of the Vale Press—on the fiftieth year to the month since its closing in June 1903.

The first mails after the last issue of the *Quarterly* flooded us with bookplates, and these early readers gave us high hopes for an outstanding show. But, unfortunately, it fell away to a dribble—and then to none at all. This exhibition is tentatively planned to follow the Vale show on July 1. So, may we again make this last-minute plea for bookplates from both individuals and institution members. (We should have mentioned that we would like to know the artist and/or printer and, as in some instances, have an explanation of a design. Thank you.)

\* \* \*

BECAUSE we have had many requests from out-of-state libraries, colleges, and other cultural organizations for exhibition material of Western printing—particularly of Bay Area printers—our Exhibition Committee has recently assembled a good, representative collection of folio pages from fine contemporary book printing and ephemera that now may be sent on *loan*. It is planned to keep this collection up-to-date and a travelling case will be made for it by John Borden. The collection is currently on view at the Dartmouth College Library. Requests from other exhibitors will be scheduled by our Exhibition Committee.

## ¶ Serendipity

IN THE LAST issue of the *Quarterly*, your editors were a trifle hasty. We have since been informed by Brother Antoninus that his opus, the *New Psalter of Pius XII*, will not be ready by the end of this year as reported, but sometime in 1957! The effort involved is much greater than had been expected. Brother Antoninus tells us, however, that while he awaits his special handmade paper for the *Psalter* from England, he is printing a folio of a poem that he has written, which should be ready by the time you read this. In any event, it will be reviewed in the next issue. He also tells us that there are a few copies remaining of his earlier book, *Triptych for the Living*, at \$12.50. (See our review in Vol. XVI, No. 4 of the *Quarterly*). Inquiries should be addressed to him at St. Albert's College, 6172 Chabot Road, Oakland.

\* \* \*

RECENTLY we had the great pleasure of “looking over the masters’ shoulders,” so to speak, when we visited the Grabhorn brothers. They were busy putting together the last of another truly beautiful book—their third of what appears will be a complete Shakespeare. As their *Macbeth*, which was published last year, differed in design and format from *The Tempest* of the year previous, so is their latest, *Richard III*, a completely individual book. This is a quarto of approximately 200 pages, bound by Jane Grabhorn in limp vellum with ties. The drawings are again made by Mary Grabhorn but now they are exquisitely colored and appear as miniature stained-glass windows. There are only 180 copies and it is *underpriced* at \$30.00. We hope that at this reading copies are still available.

## The Book Club of California

SOCIETY OF CALLIGRAPHERS, Los Angeles, held their April 14 meeting at the Special Collection Department of UCLA Library. An exhibition of books, manuscripts, copy books, and examples of work by contemporary calligraphers was prepared by Curator Richard Archer. The library is developing a program to acquire standard reference manuals, facsimiles of important manuscript volumes, and ephemera of interest to calligraphers to supplement the graphic arts collection on the university campus.

\* \* \*

THE FOURTH SEMINAR of Printers and Printing, sponsored by the Rounce & Coffin Club, was held at the Clark Memorial Library on March 16. A score of members and guests heard Ward Ritchie speak informally on "Fine Printing in England: from Kelmscott to Gaberbocchus." Examples of notable volumes produced by the outstanding (as well as the lesser known) English presses were exhibited from the collections of the Clark Library, Ward Ritchie, and Richard Archer.

\* \* \*

THE WINNERS of the fifth annual Robert B. Campbell Student Book Collection have been announced by Lawrence Clark Powell, UCLA. The first prize of \$100 in books was awarded to Mr. Guy Bensusan for his collection on Socio-Historical Brazil. Second prize of \$50.00 in books went to Mr. Gerard Aboulker for his collection on Art Masters. Third prize of \$25.00 in books was won by Mr. Arthur Ronnie for his collection on the Arctic and Antarctic.

\* \* \*

ALTHOUGH THERE are a number of handpresses active in California, Henry Evans' Peregrine Press seems to be the most productive. Recently completed are: *An Alphabet Book* by Patricia Healy Evans. Although printed in folio, this book is just under six inches tall. It consists of twenty-seven letters of the alphabet, including the ampersand, represented with the letter and an imaginary, mythological, or legendary creature worked into the design. Each block, including the front and back-cover blocks, is printed in a different color, making a total of twenty-nine different colors used in the book. The colophon states 200 copies, but there are actually only 181. Printed on Ruysdael. \$5.00.

*John Baskerville, The Gracious Infidel*, an essay by Henry Evans. Small quarto, Van Gelder Oxhead paper, self cover. 16 pages. Contains an original leaf from the Baskerville edition of *Congreve*. Now in the press (April 1953). \$2.00.

Further details on work of this press may be had at The Peregrine Press, 628 Montgomery Street, Room 239, San Francisco 11.

\* \* \*

THE BEST EXAMPLES of bookmaking produced in the West in 1952 were selected recently by the Rounce & Coffin Club for the twelfth *Western Books Exhibition*. From the seventy-nine books entered in the competition, forty-three were chosen for awards by a jury appointed by the club, sponsor of the annual show. Judges this year were Theodore M. Lilenthal, San Francisco book-collector and member of the Roxburghe Club; Marcus E. Crahan, M.D., Los Angeles book-collector and member of the Zamorano Club; and Richard J. Hoffman, Los Angeles printer and member of the Rounce & Coffin Club.

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Books published by The Book Club of California which were selected are: *Account of a Tour of the California Missions, 1856* printed by the Grabhorn Press; *The Coppa Murals* printed by Adrian Wilson; and *Kelmscott, Doves, and Ashendene* printed by Anderson & Ritchie. The other 1952 Club book, *La Porte de Male-trot*, was not eligible because it was not printed in the Western states.

During the year, two sets of the exhibition will travel to thirty university and public libraries in the West. For the next few months, the itinerary is as follows:

May 2 to 22, Fresno State College and the University of Southern California; May 25 to June 13, California State Library, Sacramento; May 25 to June 6, Los Angeles Public Library; June 19 to July 9, Library Association of Portland; July 14 to July 31, Tacoma Public Library and Santa Barbara Public Library; August 5 to August 22, San Diego Public Library; August 27 to September 14, Spokane Public Library.

\* \* \*

SMITH AND ELLIOTT's *Illustrations of Contra Costa County with Historical Sketches*, first printed in 1878, has now been reproduced in facsimile by the Contra Costa Historical Society. This is the only complete chronicle of the county from its first settler in 1846 to the year 1878. The price is \$12.50, and orders may be sent to the distributor, The Holmes Book Company, P.O. Box 858, Oakland 4, California. Holmes also announces publication of *The History of Del Norte County*, including the story of its pioneers with their personal narratives, together with a comprehensive bibliography by Esther Ruth Smith, and with an introduction by Oscar Lewis. This edition is priced at \$10.50.

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